

the KUROSAKI corpse delivery service

黒鷲死体宅配便

Shi Btsuka 大塚英志 Housui Yamazaki 山崎峰水

STAFF A



Psychic

[イタコ]: 死体との対話

STAFF B



Dowsing

[ダウジング]: 死体の捜索

STAFF C



Hacking

[ハッキング]: 情報の収集



YOUR BODY IS THEIR BUSINESS!



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story

EIJI OTSUKA

art

HOUSUI YAMAZAKI

original cover design

BUNPEI YORIFUJI

translation

TOSHIFUMI YOSHIDA

editor and english adaptation

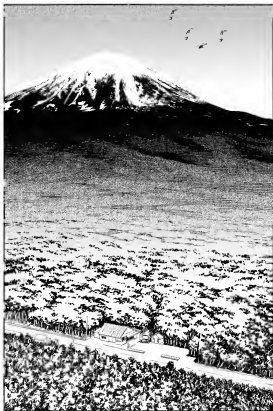
CARL GUSTAV HORN

lettering and touch-up

BHL

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1st delivery

しあわせ未満



less than happy





WHY'D
I EVEN
BOTHER
TO COME?



HEY!

OH MAN, I WISH
I DIDN'T SEE
THAT. HAIL
AMIDA BUDDHA
AMENAMIDA
AMENAMIDA.



REMEMBER...?
WE'RE SUPPOSED
TO BE GETTING
OUR VOLUNTEER
CREDITS SO WE
CAN ~~GRAB~~ GET
HELP OUT THE
POLICE, SAY A
FEW PRAYERS
FOR THE DEAD?



DON'T YOU
THINK A
BUDDHIST
MAKING THE
SIGN OF THE
CROSS IS
BAD FORM?



HEH? OH...
SEE, I DON'T
REMEMBER THE
SIGN ALL
THAT WELL, SO
I THOUGHT I'D
JUST THROW
THAT IN.

YEAH.
WHY DID
YOU
COME
OUT
HERE?



OH...
YEAH.



A
FOURTH-
YEAR STUDENT
IN AN
AVERAGE
BUDHIST
UNIVERSITY.

AND
THERE'S
NOTHING
SO COOL
AS
WINTER
BREAK,
YOUR
SENIOR
YEAR...



MY
NAME'S
KURO
KARATSU.





YES. CAN
YOU TELL?
THEY'RE ALL
MEMBERS OF
MY GROUP.



LOOKS LIKE
I'M NOT THE
ONLY ONE YOU
ROPED IN...



BUT ME AND MY
FRIENDS, WE'RE
LOOKING TO TAKE
OUR EXPERIENCES
HERE AT BUDDHIST
COLLEGE, AND
APPLY THEM TO
THE REAL WORLD.
WE'RE THINKING,
THERE'S GOT TO
BE OTHER WAYS
TO MAKE MONEY
OFF THIS.

YEAH. MOST
PEOPLE AT OUR
SCHOOL, THEIR
PARENTS RUN A
TEMPLE OR
SOMETHING...THEIR
KIDS ARE GOING
TO TAKE OVER
SOMEDAY.



SEE, WE'RE
ALL A LITTLE
DIFFERENT.
WE DON'T
COME FROM
LAL, PRIESTLY
FAMILIES...

OH...
ME
NEITHER.



















DO NOW WE
GO LOOK
FOR THE
GORGE'S
GIRLFRIEND?



IT SOUNDED...
INTERESTING.

WELL?



YOU
DON'T
KNOW?

THEN I
GUESS WE
HAVE TO
FIND OUT
WHO HE IS
FIRST.



YEP.

ALWAY IT WAS
JUST A QUICK
CHAT. YOU
SERIOUS
ABOUT THIS
...?



HE'S
TRAPPED IN
THAT BODY,
ISN'T HEY?
HIS SOUL
CAN'T MOVE
ON WITHOUT
HELP.

BUT YOU ARE
HERE, AND I
BROUGHT
YOU HERE.
AND NOW
YOU'VE TOLD
ALL OF US



YOU DON'T
HAVE TO.
YOU WOULDN'T
EVEN
KNOW IF I
WASNT
HERE.





WRITTEN ON BOARD: YAMAKAWA FAMILY





YOU ONLY
LOST A
SINGER.
YUKI IS MY
OWN FLESH.

SHE'D ONLY HAD A
RADIO SHOW
LATELY...BUT WHAT
ABOUT THE REST
OF HER CAREER?
YUKI WAS ON THE
UPSWING, THAT'S
THE WORST...SHE
WAS GOING TO BE
A BIG STAR, MR.
YAMAKURA...
SHE...



HOW IT IS FOR
MAME...I-I
MEAN...WHERE IS
EVERYBODY...?
JUST HER MANAGER
AND HER DAD...?
SHE DESERVED
MORE THAN THIS,
DAMNIT.



THAT
BASTARD
TOOK HER
FROM ME.



...NEVER
ENDED UP
DEAD AND
BURNED TO
ASHES.

SHE SHOULD
HAVE LISTENED
TO ME AND
NEVER COME
TO THE CITY.
NEVER MET
THAT MAN..

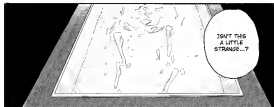


I DON'T
KNOW WHAT
TO SAY...TO
BE THAT
LONELY...



I-I'M SORRY,
MR. YAMAKURA...
I WAS LUCKY TO
KNOW HER EVEN
AS I DID...BUT
YOUR FAMILY...I
MEAN, IT WAS THE
JUST THE TWO OF
YOU, WASN'T IT?

YES.







NO...IF MOVED, WHEN WE FOUND THIS BODY, IT WAS LYING ON ITS STOMACH, A BROKEN ROPE AROUND THE NECK.



YOU MEAN **HIS** MOVED.



...AS IF HE DRAGGED HIMSELF ACROSS THE FOREST FLOOR.

SEE THE WAY THE BLOOD'S STILL POOLED IN HIS EXTREMITIES, NOT IN HIS BELLY. BUT THEN WE HAVE THESE SCRATCHES ON HIS HANDS, FULL OF DIRT AND ROSS...



HE WANTED TO MEET **YOU-U-U-U-U** KARATSU...



OH! I KNOW!

COULD HIS SPIRIT HAVE DONE IT? TRYING TO MEET HIS LOVE?



ISN'T THIS A
JOB FOR THE
CORONER?
WE HAVEN'T
EVEN GOT
OUR S.A. GI

HEY! YOU
DON'T KNOW
THAT! YOU
DON'T KNOW
ANYTHING!

RIGHT.
MR.
ITAKO HERE.



SO THERE'S
NO ONE WE
CAN REALLY
ASK...



I'M NOT
TRYING TO
SAY THE
DEAD WALK
OFFICER! JUST
THAT THEY
SOMETIMES
CRAME A
LITTLE!

I DOUBT THE
POLICE WOULD
FOLLOW UP ON
SUSPICION OF
BEING UNDEAD.



...IT FEELS
CREEPY,
YOU KNOW.
I MEAN...IT
FEELS
SUPER
FUCKING
CREEPY.

NOW,
NOW, I'LL
BET THIS
IS JUST
AS
AWKWARD
FOR HIM.



WELL....
THAT'S NOT
STRICTLY
TRUE, IS IT?







WH. ERRE.
YU. KI ?
I DID BUT
I CAN'T FIND
HER. WH.
ERE IS SHE?
TAKE ME.

YUKI?

PROM. ISED.
EACHOTH
ERWE. WOULD.
KILL OUR
SELVES. APART.
AND FIND
OURSELVES.
LA. TER.



ANYTHING
ELSE YOU
WANT TO
KNOW?

IT JUST
KIND OF
REPEATS,
LIKE
IN-FLIGHT
STEREO.



TA. KEME
TO. WHERE
YUKI IS.
MY
NAME IS
TOM. YA.



NO...HE
SAYS YOU
CAN HAVE
IT.



HEY! THE
STIFF HAD
A LOTTO
TICKET.
ASK HIM IF
HE WANTS
THIS.





Selly: so shes a dead
idol???
Nono: Dokiiko yea
Selly: whose that
Aosagi: Anyone know?
>> Mr. Morgue has joined
/#CorpseChat



Mr. Morgue: Greetings, Aosagi, my fellow cadaveristic
enthusiast! I indeed possess information on
that deceiving dave which may tickle your fancy!
Selly: I want to see dead idolz plz











SO
HERE'S
HER
GRAVE...

WOW! THE
FLOWERS
ARE STILL
FRESH.



YES.
LET'S
SET UP
CAMP.

WELL, NOW
WHAT? I
DON'T THINK
WE CAN RISK
THIS IN BROAD
DAYLIGHT...

WHAT?
WE HAVE
TO SLEEP
OUT-
DOORS?
GROSS!



THIS
WAY.

HEY! WE
FOUND
IT, YOU
GUYS!



YOU SURE?
THE LAST
TWELVE
FLIGHTS OF
STAIRS
WERE FALSE
ALARMS!



YEAH...
BE PREPARED,
THAT'S WHAT
WE ALWAYS
USED TO SAY.

NUMACCHI,
THAT'S SO
COOL!
YOU'RE LIKE
A BOY
SCOUT!



NO...
IT'S NOT
THAT...

WELL, WE
ARE IN A
GRAVEYARD.
MAYBE
EVERYONE'S
JUST
TALKING
OVER HIM.



...YOU KNOW, I
CAN'T HEAR HIM
ANY LONGER. IT'S
USUALLY LIKE...A
KIND OF WHISPER
YOU CAN'T QUITE
MAKE OUT. BUT
NOW I DON'T
EVEN HEAR THAT.

GETTING
ANY
VIBES,
KARATSU?



WE'RE ALL A
LITTLE BEAT.
KARATELL WHY
DON'T WE
TAKE A NAP
UNTIL MID-
NIGHT? HE'S
NOT GOING
ANYWHERE.











SOMEONE
SUBSTITUTED
THE BODY OF A
FAWN FOR YUKI
YAMAKAWA'S.



HE TOOK ONE
OF THE BONES
HOME WITH
HIM, AS A
SORT OF, ER,
SOUVENIR...



...HER
BODY IS
SOMEWHERE
NEARBY.



I TOOK A
LOOK AT
IT...IT WAS
A DEER'S
BONE.



WELL, THAT
MAKES OUR
JOB A LITTLE
SIMPLER. IF
WE FIND HIM...



...WE'LL
FIND
HER AS
WELL.



















WELL...
IT LOOKS
LIKE YOU
HAVE THE
SAME
PROBLEM,
DON'T
YOU...?



HE
WON'T
LEAVE
HER
ALONE!

BOYFRIEND? HE'S
A MONSTER! HE
CONVINCED MY YUKI
TO KILL HERSELF!
NOW LOOK AT HIM!
LOOK AT HIM!



IT WAS JUST
THE TWO OF US
IN THIS HOUSE,
YEAR AFTER
YEAR...NIGHT
AFTER NIGHT.

PROBLEM?
SHE NEVER
HAD A
PROBLEM
WITH IT, I
ASSURE
YOU.



I MADE
HER
HAPPY!

YOU
DON'T
UNDER-
STAND!

SHUT
UP!



WORLD'S
GREATEST
DAD.



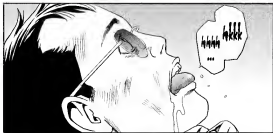
















SO YOU DON'T
REMEMBER A
THING AFTER
HE TOOK
MAKINO
HOSTAGE...?



I WONDER IF IT
WAS THEIR
RESTLESS
SPIRITS THAT
MADE THOSE
CORPSES
MOVE...OR IF IT
WAS KARATEKI
HERE.



AH...
NOPE.

NOPE.



SO,
ANY NEWS?

NEVER
MIND.



EXCUSE
ME?



NOT TO LIVING
PEOPLE, THAT
IS. BUT A DEAD
MAN NOT ONLY
CONFERED IN US,
HE ARRANGED A
KARMIC PAYOFF.

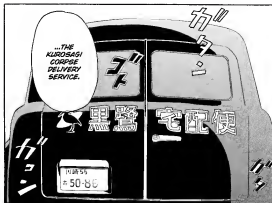


WE CAN'T
GO AROUND
EXPLAINING
TO PEOPLE
WHAT
WE CAN
DO...LET
ALONE GET
PAID FOR
DOING IT.

I SAY WE USE
THIS MONEY AS
START-UP
CAPITAL...AND
FIND THE OTHERS
ALL AROUND US
WHO NEED A
LAST SERVICE
FOR THEIR
BODIES...

HUNDREDS OF
PEOPLE DIE IN
THIS COUNTRY
EVERY DAY.
HOW MANY DIE
THE WAY THEY
WANTED
TO...WITH ALL
THEIR WISHES
FULFILLED?







1st delivery: less than happy—the end

*In days of old, it was said that when
the elderly reached the age of sixty,
they would be left in a place called
Dendera Field to die.*

*The original Dendera Field was
located in Aozasa Village. But every
town would set aside their own plot
for the purpose...*

*—from Tales of Tono by
Kunio Yanagita*





MY NAME
IS KIRO
KARATSU.
WHEN I TOUCH
THEM, THE
DEAD SPEAK
TO ME.

WELL, THE
CUSTOMER
IS ALWAYS
RIGHT.

I
GUESS.

SHOULD
WE
SAY A
PRAYER?

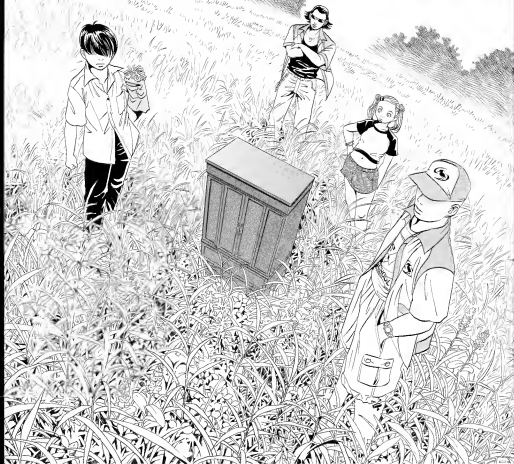
THAT'S
WHAT
BRINGS
US TO
DENDERA
FIELD.

DENDERA
FIELD

THIS ONE
IS INSIDE
THAT
ALTAR.

WE CALL
OURSELVES
THE KUROSAKI
CORPSE
DELIVERY
SERVICE, AND
OUR CLIENTS
ARE TO
BE FOUND
EVERYWHERE.

2nd delivery
ロンリー・ヒーロー



lonely people



IT ALL STARTED
WHEN NIMATA
FOUND THE
BODY. YOU
KNOW THOSE
PLACES THAT
HAVE A SIGN,
"NO TRASH
DUMPING"?



CORPSE
AHOY!

...HUN?
WHAT'S
THE
MATTER?

THAT'S
WHERE
SHE WAS...
DOWN IN
THERE.







YOU WANT
ME TO...ASK
HER? WELL...



THEY
PROBABLY
DIDN'T
KNOW
WHAT DAY
TO PUT IT
OUT.

AN
ILLEGALLY
DUMPED
MUMMY.



WELL, I'VE DONE
MY PART. TIME
FOR YOU TO DO
YOUR THING,
SHAMAN KING.



SHUT UP,
MAN.

YEAH--
BETTER
SUCK THAT
FINGER
BEFORE, NOT
AFTER.



ALL
RIGHT...











RIGHT, SO HERE WE ARE. NOW ALL WE'VE GOT TO DO IS TAKE HER OUT OF THE ALTAR, AND WE CAN GO HOME.



IT'S WHAT SHE WANTS ANYWAY, NUMATA. NO REASON TO BE UPSET ABOUT IT.

B-
BUT...



HM? WHAT'S THE MATTER, NUMATA...?



HEY! REMEMBER YOUR BUDDHIST PRINCIPLES OF NON-ATTACHMENT! LET'S DUMP HER AND GET BACK TO CAMPUS!

WE'RE NOT REALLY GOING TO LEAVE HER HERE, ARE WE? POOR GRANDMA!





BUT... THIS
IS THE
PLACE IN
THE BOOK,
RIGHT?



HE'S
RIGHT... I'M
NOT GETTING
ANYTHING
EITHER.



HUH?

WAIT A
SEC... MAYBE
I GOT IT
WRONG...



BUT THEN HE SAYS HERE
IN CHAPTER 283, "THERE
IS ALSO A DENDERA FIELD
IN TONCHIRUCHI
VILLAGE'S
AZATAGAKURU... EACH
VILLAGE HAD ITS OWN
DENDERA FIELD SPECIFIED
FOR THAT PURPOSE..."

KUNIO YANAGITA WROTE
ABOUT THIS PLACE
HERE... AOTASA VILLAGE
IN TONO. THAT'S WHY
THE TOURISTS COME
TO VISIT, BECAUSE
TONO MONOGATARI
MADE IT FAMOUS.



...IF I READ
THIS RIGHT,
MAYBE ALL
OVER NORTH-
EASTERN
JAPAN.



THERE
COULD BE
"DENDERA
FIELDS" ALL
OVER THIS
AREA...

YOU SEE
WHAT I
MEAN...? IT'S
LIKE IT'S
A GENERIC
NAME.

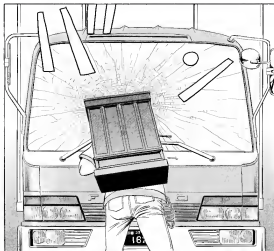






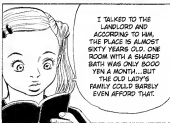
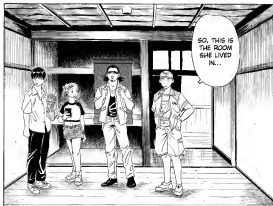














AND THE LAND-
LORD SAID HE
HADN'T SEEN THE
GRANDMA FOR
AT LEAST A YEAR
BEFORE THAT...

WE DON'T KNOW.
THE REST OF
THE FAMILY
DISAPPEARED
TWO MONTHS
AGO. NO
FORWARDING
ADDRESS.



SO HER SON
LOCKED HER
INSIDE THE
ALTAR.



IN ANY EVENT, BY
THE TIME THE
LANDLORD CAME
TO CHECK, THEY
WERE LONG
GONE...



HUH?

NUMATA...
PUT THE
GRANDMA
DOWN. I
WANT TO
TRY AGAIN.



.....



THEN I
GUESS THAT
MEANS
WE'RE AT
ANOTHER
DEAD END.

I...I DON'T
CARE! I'LL
CARRY
GRANDMA
NO MATTER
HOW LONG
IT TAKES!



YOU
KNOW...DO
MY THING.





YES.

SHE MUST
HAVE SEEN
SOMEONE
ELSE DO
THIS LONG
AGO... WHEN
SHE WAS
A CHILD.



IS THIS A
VISION OF
HERS...
OF THE
CORPSE
...?



AND
SO...



YEARS
LATER.

SHE'S OLD
NOW. THIS
IS HER
CHILD.









THAT PLACE LIP
IN TONO...I
DIDN'T SENSE
THE DEAD
THERE. AND
NEITHER DID
YOU.



WELL, THEN
THAT'S WHAT
SHE WANTS!
LET'S DO IT,
THEN!



WE
CAN'T!

BUT...

WE
CAN'T.



IT'S JUST A STORY IN
THE OLD BOOKS NOW.
PEOPLE DON'T ABANDON
THEIR PARENTS AND
GRANDPARENTS IN
FIELDS ANYMORE! SHE
WANTS THAT MEMORY
BECAUSE SHE THOUGHT
IT WAS...IT WAS A
PROPER ENDING. THAT'S
WHAT SHE WANTS.

EVEN IF WE COULD
FIGURE OUT
EXACTLY WHICH
VILLAGE SHE CAME
FROM...IT
WOULDN'T REALLY
BE THE PLACE SHE
WANTS TO GO.



...HOLDING
...ON...



BUT... WHAT
DO WE DO
WITH HER
NOW...?









HELL,
LMA,
ER...



I LIVE HERE.
WHAT ARE
YOU DOING
HERE?

Whoever
happened
to keeping
Toto
beautiful?





HUH?
HEY...

WELL,
COME ON.

BUT THAT
PLACE IS
ONLY A SIGN
IN A FIELD
NOW. THE
REAL URM
SUITE KAMA
IS...

TOMO IS MY
HOME TOWN.
I GO BACK
THERE TO
SEE DENDERA
SOMETIMES.



I DON'T
KNOW...AND
IS THAT GUY
REALLY A
MONK?

WHAT'S
GOING
ON?



LOTS
OF
THEM?

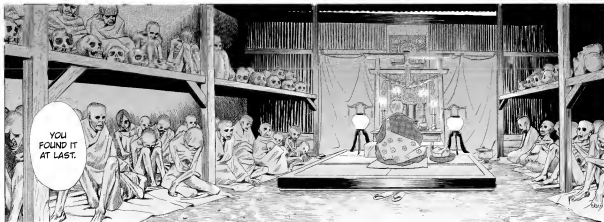


THEN I
GUESS
HE'S
TELLING
US THE
TRUTH.



BUT I'M
GETTING A
READING...
THERE'S
BODIES
HERE.

LOTS
OF
THEM.





SO YOU
CREATED A
PANDORA
FIELD...
HERE...?



PEOPLE THINK IT'S
JUST A STORY IN
THE OLD BOOKS.
BUT IT'S SOME-
THING PEOPLE DO
EVERY DAY. I
FOUND ALL THESE
DEAD DUMPED IN
TRASH AND
LANDFILLS...JUST
LIKE YOU DID.



IT WAS ALREADY
HERE. SIX HUNDRED
AND THIRTY THOUSAND
ELDERLY PEOPLE LIVE
ON THEIR OWN IN
TOKYO ALONE.



REMEMBER
REMEMBER



I JUST TRY TO
BRING A LITTLE
DIGNITY TO IT.
LEAVE HER WITH
ME. I'LL PRAY
FOR HER.





End delivery: lonely people—the end



HEY, HAVE
YOU HEARD
THIS
RUMOR?

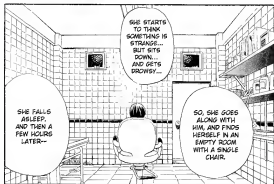


HE PICKS UP
THIS GIRL BY
ASKING,
"MISS,
WOULD YOU
LIKE A FREE
CLIP?"



WELL, THIS
REAL GOOD-
LOOKING GUY,
HE SAYS HE
RUNS A BEAUTY
SALON...

WHAT...
ANOTHER
SCARY
STORY?



SHE FALLS
ASLEEP,
AND THEN A
FEW HOURS
LATER--

SHE STARTS
TO THINK
SOMETHING IS
STRANGE...
BUT SHE
DROWS...
AND GETS
DROWSY...

SO, SHE GOES
ALONG WITH
HIM, AND FINDS
HERSELF IN AN
EMPTY ROOM
WITH A SINGLE
CHAIR.



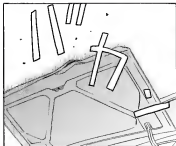


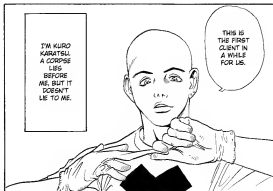
magician of lost love

3rd delivery
失恋魔術師









I'M KURO
KARATELL.
A CORPSE
LIES
BEFORE
ME, BUT IT
DOESN'T
LIE TO ME.

THIS IS
THE FIRST
CLIENT IN
A WHILE
FOR US.



IT TELLS
ME ITS
TROUBLES
AND ITS
CARDS.



WE MAKE
A LIVING
OFF
THESE
DEAD, MY
FRIENDS
AND I.

YOU
KEEPS
ITS
SOUL
BOUND
TO
THIS
FLESH.

ALL THE
THINGS
THAT
MAKE IT
REST
UNEASY

KEIKO MAKINO,
A LITTLE
WEIRDO WHO'S
STUDIED
MORTUARY
SCIENCE IN
AMERICA.



YUJI YATA,
WHO RECEIVES
STRANGE
FOUL-MOUTHED
INTELLIGENCES
FROM AN ALIEN
THROUGH HIS
HAND PUPPET.



MAKOTO NUMATA, A
DOWNER WHO CAN'T
FIND A DROP OF
WATER BUT WHOSE
PENDULUM SEEKS
OUT CORPSES LIKE
A BLOWFLY.



WE'RE THE
AGAROSAGI--
THE BLACK
HERON
THAT
TAKES YOU
OUT OF IT.

BUT WHAT
WE CARRY
IS THE
DEAD.
MAYBE
YOU'VE SEEN
OUR LOGO.
WE AREN'T
THE WHITE
STORM THAT
BRINGS YOU
INTO THIS
WORLD.

WE DRIVE
AROUND
IN OUR
MINIVAN,
LOOKING
LIKE ANY
PRIVATE
COURIER.







SHE'S THE CHAIR
OF OUR CAMPUS
VOLUNTEER
GROUP--WHICH
SHE QUICKLY
TURNED INTO A
MONEYMAKING
OPERATION. SHE
CAME UP WITH
THE NAME OF OUR
COMPANY...AND
LIKES TO GIVE IT
ORDERS.

MAKINO
SAID SHE
HAD SOME
FRESHENING
UP TO DO.

FRESHENING
UP?

...SO
WHAT
ARE YOU
ALL
DOING
OUT
HERE?

OH
YEAH, I
FORGOT.
THIS
IS AO
SASAKI.

LISTEN HERE.
IT DOESN'T
JUST PROTECT
THE CORPSE,
IT PROTECTS
YOU.

IT'S
SPECIAL,
ALL
RIGHT.

YOU MEAN
EMBALMING.
YOU SHOULD
RESPECT HER
SPECIALTY.





YOU'LL SEE
SHE'S PART OF
THIS BUSINESS
FOR A GOOD
REASON.

SOUNDS LIKE
MAKINO'S
FINISHING UP
IN THERE.

MORGUE



HERE...
TAKE A
LOOK.

IT'S NOT
REALLY A
BODY...



MORGUE

UH...
WELL...
HOW DID
IT GO...?

DID YOU
TAKE
CARE OF
THE
BODY?



THOSE
SCARS...
WHAT
HAPPENED
TO HER?



SHE'S NOT
A DEAD
PERSON.



...THEY'RE
SEWINGS.

THEY'RE
NOT
SCARS...



THE SKIN
ON EACH
SIDE OF
THE
JOIN...

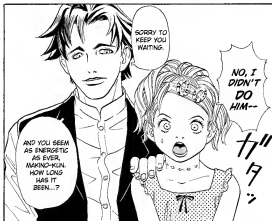


LOOK
CARE-
FULLY.























KAWATA?

BUT HAS
HE REALLY
BEEN
KILLING
PEOPLE?

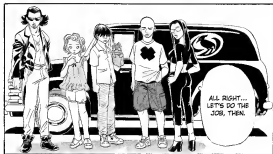


WELL NO, CHICKIE.
PROBABLY JUST A
COINCIDENCE HE'S
GOT A STACK OF
CORPSES IN
THERE!



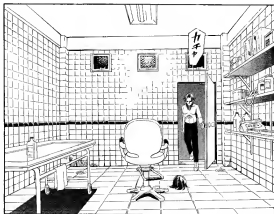
THAT'S
SPACE
SOCK
BUDDY!

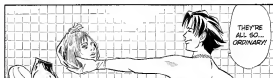
THE SOCK'S
RIGHT. THERE'S
FOUR OR FIVE
BODIES
AHEAD...AND
BELOW.



ALL RIGHT...
LET'S DO THE
JOB, THEN.













HE'S
JUST
WRONG.

YOU'RE NOT
MUCH OF AN
ARTIST. THIS IS
JUST A SHAPE
THAT WILL
DECAY. BUT YOU
DIDN'T EVEN
SHAPE THIS...
YOU ONLY BROKE
IT AND TRIED TO
GITCH IT BACK
AGAIN.

YOU CAN'T
MURDER
PEOPLE TO
MAKE THE
PERFECT
CORPSE!
WHAT'S
WRONG
WITH YOU?!

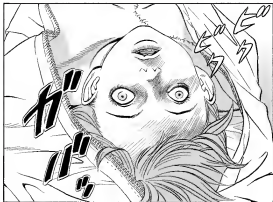
...EVEN YOU,
MADINO-KUN?

HEAD, LEG,
ARM, BODY.
DIDN'T YOU
KNOW THEY
WERE ALL
JUST SHAPES?
SHE KNOWS...
THEY KNOW.

HE'S NOT
CRAZY.

YOU'RE
CRAZY!









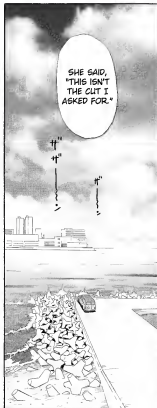










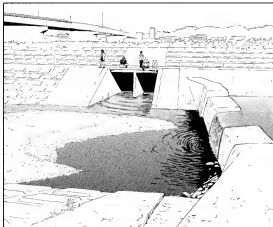






九月の雨

september rain











WAN
AGA WA
GET MY
MO NEY,
FRO M
HI M.

HE TOOK
THE
IN SURANCE
MO NEY
KILLE D
ME TAKE
ME TO YO JI
Y ANA
GANA

O
ANN
HI
M



hahh



?



WHAT DO
YOU THINK?

COULD YOU
MAKE THAT
GUT...?











NOW *ASHA* WHAT
WAS IT AGAIN
THIS GUY *ASHA*
DOES FOR A
LIVING? DID YOU
ASK HIM?

OH *ASHA*
YES...AN
ACTUARY...



PUT SIMPLY--IN
REFERENCE TO YOU--HE
CAREFULLY CALCULATES
JUST HOW MUCH OF A
FUCK-UP YOU ARE AND
THEN JACKS YOUR
INSURANCE RATES
ACCORDINGLY!

IT'S A PERSON
WHO DETERMINES
COVERAGE AND
ANNUITY PREMIUMS,
RESERVES, AND
DIVIDENDS BASED
ON ESTABLISHED
PATTERNS OF RISK.



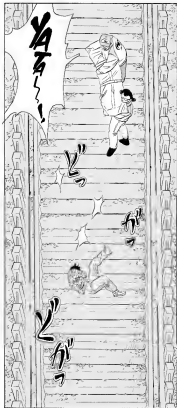
WELL I
ASHA
CERTAINLY
HOPE SO.

WELL *ASHA* WE
DID ASK A LOT
OF QUESTIONS
ABOUT US IN
RETURN. THINK
ASHA HE'S GOING
TO OFFER US A
PAYOFF?

I SEE...BUT I'M
KINDA *ASHA*
SURPRISED HOW
MUCH HE'S
TOLD US ABOUT
ASHA HIMSELF.







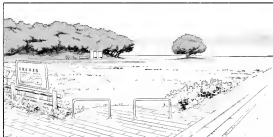




NEVER
MIND
THAT!
HOW'S
YATA?



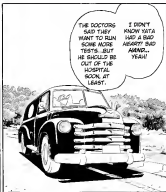
--DAMNIT,
HE HUNG
UP.





"PLEASE
TAKE
CARE"...

THAT'S
GOOD,
ISN'T
IT...?



THE DOCTORS
SAID THEY
WANT TO RUN
SOME MORE
TESTS... BUT
HE SHOULD BE
OUT OF THE
HOSPITAL
SOON, AT
LEAST.

I DON'T
KNOW SATO
HAD A BAD
HEART? BAD
HEART...
YEAH!



IT WAS THE
WAY HE SAID IT.
LIKE HE KNEW
SOMETHING WAS
GONE WRONG.
HEY...PULL
OVER, THIS
IS THE
RENDZVOUS.

STILL TRIPPING
ON THAT PHONE
CALL? YOU'RE
READING TOO
MUCH INTO IT. MY
GRANDMA ALWAYS
TELLS ME THE
SAME THING



WHERE ARE
YOU GOING?

HE'S
ALREADY
KILLED ONE
PERSON.
HASN'T HE?
LET'S STAY
ON OUR
TOES.



WHAT? YOU'RE
THINKING HE DID
SOMETHING TO
MIGHT HOW
COULD HE HAVE
GIVEN HIM A
HEART ATTACK?
WE'VE NEVER
EVEN MET THE
DUDE.









HE'S STILL
BREATHING
...



IT SOUNDS
SERIOUS.
PERHAPS I'D
BETTER GET
BACK TO YOU
LATER ON...?

ゴッゴッ

ゴッゴッゴッゴッ

LOOK,
FORGET
IT NOW,
I'VE
GOT TO
CALL--

WHATTY!
LISTEN,
IF YOU'RE
UP TO
SOMETHING--

I'M SORRY,
I DIDN'T
CATCH
THAT.
PLEASE
TAKE
CARE.

...ech







AND LOOK
AT YATA
HERE!
BACK TO
NORMAL!

YOU KNOW, IT
MUST HAVE
BEEN ALL MY
CLEAN LIVING
THAT I GOT
AWAY WITH
ONLY A FEW
BURNS.



Student
Cafeteria
OPEN
11AM-
2:30PM



WELL,
ANYWAY,
THE
IMPORTANT
THING IS WE
BOTH CAME
THROUGH
OKAY.

YOU
THINK
SO?

I THINK IT'S
BECAUSE YOU
WERE INSIDE
A CAR. IF
YOU'D BEEN
OUTSIDE LIKE
KARATELL...



NOT THAT HE
CAUSED IT...IT'S
MORE LIKE HE KNEW
IT WAS GOING TO
HAPPEN, SOMEHOW.
I MEAN, IF YOU HAVE
AN ACCIDENT TWICE
WHILE TRYING TO
MEET THE SAME
PERSON, IS IT REALLY
AN ACCIDENT?

And what
was that
"LOOT"?



AND KARATELL...
YOU STILL
THINK THAT
THIS YANAGAWA
PERSON
SOMEHOW
CAUSED ALL
OF THIS?





4	Ochira Hara	34	Japan Fire	¥15,000,000
	Kazuhiko Sugimoto	24	Fuji Fire	¥10,000,000
	Toshiyuki Sato	44	Yasuda Fire	¥45,000,000
	Takashi Morishita	35	Sando Fire	¥10,000,000
	Tomoko Miyamura	27	Yasuda Fire	¥25,000,000
	Sakae Tanaka	40	Dowa Fire	¥50,000,000
10	Shiho Nishio	33	Mitsui Sea	¥120,000,000
11	Mitsuru Yoshida	22	Mitsui Sea	¥15,000,000





No.	Name	Cause of Death
1	Tamiko Utsuki	Car Accident on the Tama Express
2	Junko Ishikawa	Food poisoning due to <i>Vibrio par</i>
3	Koji Otsuo	Collision with another car on H
4	Oschiyo Hara	Heart attack at a concert at Yot
5	Katsuhiko Sugimoto	Blood clot while on flight to Br
6	Yoshiyuki Sato	Heart attack at workplace
7	Takeshi Morishita	Stroke while asleep at home
8	Tosoko Miyamura	Accidental fall into the rapids of Irizae River
9	Saiko Tanaka	Food poisoning due to <i>Streptococcus faecalis</i>
10	Shiho Nishio	Carried off by high waves on Ō-si Pier while fishing
11	Nasayuki Yoshida	Hit by falling rocks while climbing Yariageoka Mountain
12	Shinichi Asami	Fall from 8th floor balcony of apartment
13	Yoshitake Nonoyama	Fall from ride at Fujiyuki Highland
14	Koichiro Ochiai	Brain hemorrhage while bathing

...THEY MUST HAVE TOLD THEM IT WAS NECESSARY TO MAKE THE SCAM WORK, WHO ACTUALLY ASKED THEIR INSURANCE POLICIES, ANYWAY?



YEAH, BUT WHAT ABOUT
OUR CLIENT? IF IT
WASN'T FOR KARATEL,
ANYONE WOULD THINK
SHE JUST DROWNED.
THERE WERE NO SIGNS
OF A STRUGGLE ON THE
BODY...BUT SHE SAID
YANAGAWA "KILLED ME."

FOOD
POISONING...
AUTO
ACCIDENTS...
FALLING
ROCKS...?
YOU GOTTA BE
KIDDING ME.

AFTER ALL THEIR
POLICY HOLDERS
DIE IN ACCIDENTS,
HIS PARTNER IN
CRIME DOES,
TOO...AND THEN
HE KEEPS IT ALL.



ALL
ACCIDENTS,
HUN?



NOT JUST
INTERESTING
...
MORE LIKE
FASCINATING.



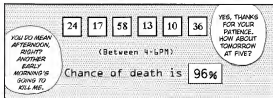
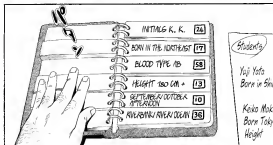
IT'S ALMOST
AS IF HE CAN
ARRANGE
FOR THEM TO
HAPPEN...

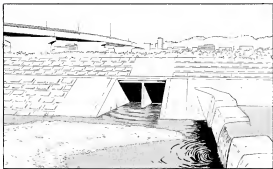
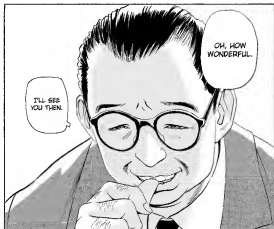




Kuro Kurotsu
Born Oct. 6, 1978
Northeastern Japan Libra
Bald Blood Type AB
Height about 180 cm Right-handed
No medical history
Kumoto
+17, 1975
long hair











LIKE MY
SECRETS
NEED
TO BE.

ABOUT HALF
A KILOMETER
UPSTREAM,
WHERE IT'S
SAFE.



BUT, LIKE A JUDGE,
THE LAWS OF
NATURE CAN
LEGALLY CAUSE THAT
A MAN SHOULD DIE.
I LOOK UP SUCH
RARE PRECEDENTS,
AS IT WERE, AND
I ALWAYS WIN
MY CASE.




WHAT KIND OF
SECRETS WOULD
THOSE BE? THAT
YOU'RE ARRANGING
ACCIDENTS FOR
PEOPLE AND
COLLECTING THEIR
INSURANCE?



I DON'T
ARRANGE
ANYTHING.
THAT WOULD
BE A CRIME.

ARRANGING.....?
I DON'T KNOW
WHAT THE
WOMAN TOLD
YOU, BUT
YOU'RE QUITE
MISTAKEN.



FOR EXAMPLE, DID YOU KNOW THAT IF A MAN WITH THE INITIALS K. K., BORN IN NORTHEASTERN JAPAN, BLOOD TYPE AB, AND HEIGHT OVER 180 CM, STANDS NEAR WATER IN SEPTEMBER OR OCTOBER IN THE LATE AFTERNOON...

YES INDEED! THE WORLD IS FULL OF SILLY LITTLE FACTS, BUT JUST PUT THEM ALL TOGETHER AND SEE WHAT HAPPENS.

YES, INDEED,
THE WORLD IS
FULL OF SILLY
LITTLE FACTS,
BUT JUST PUT
THEM ALL
TOGETHER
AND SEE WHAT
HAPPENS.



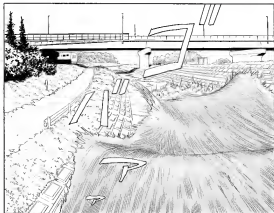
RARE...? YOU MEAN THE CHANCE OF...

A cartoon illustration of a man in a cap looking at a sign that says "LISTEN ...". The sign is a speech bubble shape with the word "LISTEN" in bold capital letters and three dots below it. The man is shown from the chest up, wearing a cap and a jacket, looking towards the sign. The background is a simple line drawing of a wall with some decorative elements.

YOU SHOULD
HAVE TAKEN
OUT SOME
INSURANCE,
MY YOUNG
FRIENDS.







YOU SEE, I DISCOVERED
HOW EVERYTHING ADDS
UP. THESE CHANCES
DON'T HAVE A REASON
BEHIND THEM--THEY
JUST ARE. THEY APPLY
TO EVERYONE.



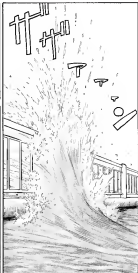
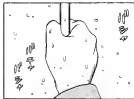
YES! A
SUDDEN
STORM MUST
HAVE
OCCURRED UP
RIVER. IT
LOOKS VERY
BAD FOR YOU.

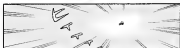


IT'S A GOOD
THING I DECIDED
TO CANCEL MY
DETACHMENT
TO HAWAII,
THEN...AND
STAY DOWN
HERE, WATCHING
THE WATER
COVER YOU.

WHY, I CHECK
MY OWN ODDS
CONSTANTLY.
THERE'S GREAT
DANGER FOR ME
FROM A PLANE
FLIGHT ALL DAY.





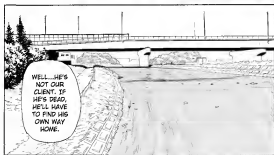
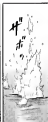


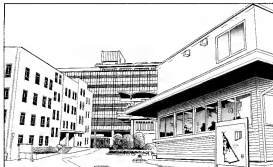
THEY
ALL
LIVED?

WHAT ARE
THE ODDS
OF THAT
HAPPENING,
EH? I ASK
YOU! WHAT
ARE THE
ODDS OF
THAT?!









WELL, I
STILL
DON'T
BELIEVE
IT.



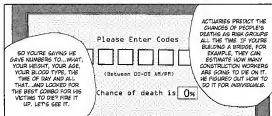
MURDER BY
PROBABILITY,
HUIP? AND I
THOUGHT
MATH MAJORS
WERE BORING.



SHOW ME
HOW IT'S
SUPPOSED
TO WORK.

...WANTED
TO DOUBLE-
CHECK, I
GUESS.

WELL, YOU
SHOULD--THE
PROGRAM'S
RIGHT HERE.
LOOK, HE EVEN
TOOK HIS
LAPTOP TO THE
RENDEZVOUS...



SO YOU'RE SAYING HE
SAVE NUMBERS TO...WHAT,
YOUR HEIGHT, YOUR AGE,
YOUR BLOOD TYPE, THE
TIME OF DAY AND ALL
THAT...AND LOOKED FOR
THE BEST COMBO FOR HIS
VICTIM TO DIE? FIRE IT
UP, LET'S SEE IT.

Please Enter Codes

(Between DD-DD MM/YY)

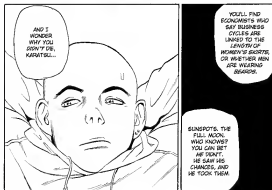
Chance of death is 0%

ACTUARIES PREDICT THE
CHANCES OF PEOPLE'S
DEATHS AS RISK GROUPS
ALL THE TIME. IF YOU'RE
BUILDING A BRIDGE, FOR
EXAMPLE, THEY CAN
ESTIMATE HOW MANY
CONSTRUCTION WORKERS
ARE GOING TO DIE ON IT.
HE FIGURED OUT HOW TO
DO IT FOR INDIVIDUALS.



I STILL SAY IT
WAS BULLSHIT.
MY HEIGHT,
MY AGE, BUT MY
INTEREST? WHAT'S
THAT GOT TO DO
WITH THE CHANCE
OF AN ACCIDENT
HAPPENING?

WE CAN'T SEE
IT. WE DON'T
KNOW THE
NUMBERS HE
SAVE TO THE
RISK FACTORS...
THEY'RE NOT
ON THE
COMPUTER.



AND I
WONDER
WHY YOU
DIDN'T DIE,
KARATELL...

YOU'LL FIND
ECONOMISTS WHO
SAY BUSINESS
CYCLES ARE
LINKED TO THE
LENGTH OF
WOMEN'S SKIRTS,
OR WHETHER MEN
ARE WEARING
SHARPERS.

SUNSPOTS. THE
FULL MOON.
WHO KNOWS?
YOU CAN BET
HE DIDN'T.
HE SAID HIS
CHANCES, AND
HE TOOK THEM.





the KUROSAKI corpse delivery service

黒鷲死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

designer HEIDI FAINZA

editorial assistant RACHEL MILLER

art director LIA RIBACCHI

publisher MIKE RICHARDSON

English-language version

produced by Dark Horse Comics

THE KUROSAKI CORPSE DELIVERY SERVICE VOL. 1

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DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON KUROSAKI VOL. 1 BY TOSHIFUMI YOSHIDA

Introduction and additional comments by the editor

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga adaptation of the anime film. It is suggested the reader not constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuka or Kim Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used to write their Latin language, to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise, the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred

to in the Roman alphabet as *hanzi*, but which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of *kanji*. Of course, all of them were *hanzi* first, although the Japanese did later invent some original *kanji* of their own, just as new *hanzi* have been created over the centuries as Chinese evolved.

(Note that whereas both *kanji* and *hanzi* are methods of writing foreign words in Roman letters, "*kanji*" gives English speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas "*hanzi*" does not—in Mandarin Chinese it sounds something like *n-tsu*). The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the Pinyin system, was developed by native Mandarin speakers. In fact Pinyin was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of

other languages spelled with the Roman alphabet).

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different. The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system Japanese evolved represents an adjustment to these differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called manyogana, where individual kanji were picked to represent certain syllables in Japanese (a similar method is still used in Chinese today to spell out foreign names).

The commentary in Katsuya Terada's *The Monkey King* (also available from Dark Horse, and also translated by To-

shifumi Yoshida) notes the importance that not only Chinese, but Indian culture had on Japan at this time in history—particularly, Buddhism. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making the shorthand versions of them now known simply as kana. The improvement in efficiency was dramatic—a kanji, used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

Unlike the original kanji it was based on, the new kana had only a sound meaning. And unlike the thousands of kanji, there are only 46 kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on their intended use; cursive style, hiragana, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for "n," no separate kana for consonants (the middle "n" in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting

with "k," depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with "s" sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi*/Vol. 1 below.

Katakana are almost always used for manga sound FX, but on occasion (often when the sound is one made by a person) hiragana are used instead. In *Kurosagi*/Vol. 1 you can see one of several examples on page 21, panel 3, when Karatsu smacks the back of his head with a "PACHIN" sound, which in hiragana style is written ぱちん. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like パチン.

To see how to use this glossary, take an example from page 3: "3.1 FX: BAKO BAKO—sound of a distant helicopter." 3.1 means the FX is the one on page 3, in panel 1 (in this case, of course, the only panel on the page). BAKO BAKO BAKO are the sounds these kana—/コ/コ/コ—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, such as this one, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left (for example, 7.3.1 and 7.3.2); or, in cases where right and left are less clear (for example, 18.7.1 and 18.7.2) in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example,

the way you're reading the pages and panels of this book in general: going from right-to-left, and from top to bottom—is the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, if you look closely those kana examples given above, you'll notice something interesting. They read "Western" style—left-to-right! In fact, many of the FX in *Kurosagi* (and manga in general) read left-to-right. On page 141 you can even find them going in both directions—141.1 is going right-to-left, but 141.5 is going left-to-right. This kind of flexibility is also to be found on Japanese web pages, which themselves usually read left-to-right. In other words, Japanese doesn't simply read "the other way" from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX "sound" short, and others "sound" long. Manga represent this in different ways. One of many examples of "short sounds" in *Kurosagi*/Vol. 1 is to be found in 7.3, with its BUCHI and DOSA. Note the small ヌ mark at the end of each. This is ordinarily the katakana for the sound "tsu," but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that's why these sounds are written as BUCHI and DOSA and not BUCHITSU and DOSATSU—you don't "pronounce" the TSU in such cases.

Note the small "tsu" has another occasional use *inside*, rather than at the end, of a particular FX, as seen in 7.6's NCCHI ZUN CHAKA NCCHI ZUZUCHAKA—here it's at work between the "N" ン and

the “CHI” チ to indicate a doubling of the consonant sound that follows it.

There are three different ways you may see “long sounds”—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 19.3’s VUUUUN. Another is with an extended line, as in 70.1’s MIIIIIN MIN MIN. Still another is by simply repeating a vowel several times, as in 141.1’s KIIII. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising, but every culture “hears” sounds differently. Note that manga FX do not even necessarily represent literal sounds; for example 153.1 FX: SHIN—in manga this is the figurative “sound” of silence. 14.1 FX: BIKU, representing a shudder, is another one of this type. Such “mimetic” words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: “A” as ah, “I” as ee, “U” as ooh, “E” as eh, and “O” as oh.

- 2.1 Note that all four chapter titles in this volume are the names of songs by Hiromi Ota, a J-pop singer who had a popular debut in the 1970s.
- 3.1 **FX: BAKO BAKO BAKO**—sound of a distant helicopter
- 6.1 **FX: BUN BUN BUBUN**—sound of buzzing flies
- 7.1 **FX/balloon: PIKUN**—twitch
- 7.2 **FX: BIKU BIKUN BIKUN**—sound of body convulsing
- 7.3.1 **FX/white: BUCHI**—sound of rope snapping
- 7.3.2 **FX/balloon: DOSA**—sound of body thudding on ground
- 7.5 **FX: ZU ZURU**—sound of body dragging itself on the ground
- 7.6 **FX: NCCHI ZUN CHAKA NCCHI ZUZUCHAKA**—sound of music being overheard on someone’s headphones
- 10.1 **FX: TSUU TSUKU TSUU CHA ZUNCHAKA ZUTCHA TSUU TSUKU ZUN**—sound of music being overheard on someone’s headphones
- 10.2 Aokigahara Forest is a real place, and it really is famous for suicides. Japan, incidentally, has about twice the suicide rate of the U.S. Translator Toshifumi Yoshida notes that the location first gained notoriety when novelist Seicho Matsumoto wrote his book *Tower of the Sea*, where a character commits suicide in Aokigahara. When the novel was made into a TV movie in 1973, Aokigahara became synonymous with suicide.

- 10.3 FX: BAKO BAKO BAKO**—sound of a helicopter
- 10.4** These boxes also exist, and are located at various points along the forest paths. Yoshida notes their messages tend to be blunt; rather than reassuring people life isn't so hopeless, the flyers ask potential suicides to consider. "You may think you will leave a beautiful corpse, but your body will be ravaged by wildlife before rotting and eventually leaving only your bones." The translator points interested readers to http://www.tanfile.com/baka/2002/09/22_01_shinre2_04/ which documents a group of reporters going into Aokigahara. They claim that their compasses became useless, and to have eventually stumbled across someone's personal effects, including a copy of a notorious "Perfect Suicide" how-to manual with blood on the pages. Note the "Suicide Prevention Message Box" is just like the one seen here (except in this version, its sign has been translated into English).
- 11.3 FX: PURAN**—sound of an arm falling out of the stretcher
- 13.6.1 FX: NU**—hand reaching for shoulder
- 14.1 FX: BIKU**—scared shudder
- 14.5 FX: PA PA**—sound of a camera flash
- 17.1 FX: PAKU PAKU**—sound of the puppet's mouth flapping. Note the game *Pac-Man* was named for this FX. I asked Japanese Licensing Manager (and translator of DH's *Reiko the Zombie Shop*) Michael Gombos why, if that was the case, *Pac-Man* doesn't go "paku paku"—I always heard the sound he makes as "waku waku." Mr. Gombos replied that is "paku paku"—a case that only demonstrates the point made above about different cultures hearing things differently.
- 17.4 FX: PAN PAN**—brushing dirt off pants
- 18.7.1 FX: BUUUN**—buzzing fly
- 18.7.2 FX/balloon: PITA**—sound of fly landing on eye
- 19.1 FX: BUUUN BUBUUN**—buzzing flies
- 19.2 FX: BUBUN**—sound of flies
- 19.3 FX: BUUUUN**—buzzing flies
- 19.5 FX: BA**—sound of Karatsu turning around quickly
- 20.1.1 FX: BUBUN**—sound of flies
- 20.1.2 FX: BUUUUN**—buzzing flies
- 20.1.3 FX: BUUUUN**—more buzzing flies
- 20.2 FX: BUUUUN**—buzzing flies
- 21.3 FX: PACHIN**—slapping own head
- 21.4 FX: KOKI**—cracking neck
- 21.5 FX: GA**—footstep
- 21.6 FX: ZA**—kneeling into leaves
- 22.5 FX: PITA**—sound of hand placed on body
- 22.6** Until fairly recent decades, an ancient tradition was to be found in Japan (and particularly in north-eastern Honshu, where Kuro Karatsu is from) where young blind girls would be chosen to undergo a harsh religious initiation involving starvation, exposure to cold, and

the memorization of sutras, Buddhist prayers (see 11.4). At the end they were considered *itako*, spiritualists who could now contact the dead. It is said that elderly *itako* still practice their calling, but in contemporary popular culture the concept has been expanded—for example, Anna in Hiroyuki Takei's manga *Shaman King* is an *itako*, even though she is sighted. Of course, Karatsu is neither blind nor female, but see the translator's comments for 44.1 below.

- 26.3 FX: SHUBO—lighter being lit
- 26.4 FX/balloon: FUUU—exhaling smoke
- 27.4 FX: GUSHI—putting out cigarette
- 27.6 FX: GOGGOGOGO—sound of the furnace burning
- 28.2 FX: GORORORO—sound of the table being rolled out of the furnace
- 32.1 FX: BAN—placing hand on body
- 34.2 FX/balloon: HIRA—sound of lottery ticket sliding out of notebook
- 35.4 FX/balloon: KATA KATATA—typing sound
- 36.1–4 If you want to grow up to be an editor and get good car insurance rates (see 167.3 below) it is especially important to practice good spelling online, as that is where people do most of their writing these days. I personally think teachers should practice this with students if they've got computers in class. Never mind the porn filters, we need bad grammar filters to protect our children.

37.1.1 FX/black: GAYA GAYA—crowd noise

37.1.2 FX/white: WAI WAI—more crowd noise

38.1 FX: PII PAA PII POPOPOP PII PO—cell ringing

38.5 FX: PUWAAAAAN—sound of train

39.1 FX: GATAN GOTON GATAN GOTOTON—sound of train on the tracks

40.4 FX: ZEI ZEI—panting

40.5 FX: DOSA—putting body down

41.1 FX: SHUGOGOGO—sound of a propane stove

41.2 "Numacchi," as you might guess, is a cute way of saying "Numata."

42.2 FX: MOZO—body bag moving

42.3 FX/balloon: JI—zipper starting to open

42.4 FX: JIIII—zipper unzipping

43.1 FX/Balloons: ZU ZURI—dragging sound

44.1 The translator theorizes that the mysterious spirit that accompanies Karatsu may be a traditional *itako* who was an ancestor of his. Judging by the events of this volume, Karatsu himself is not necessarily aware of her (if it indeed is a "her") presence, and no one else can see her either. The identity of this spirit is one of the as-yet unresolved mysteries of the story.

44.4 FX: GABA—getting up suddenly

45.1 FX/balloon: KII—sound of cab braking

45.2 FX: GACHA—car door opening

45.3 FX/balloon: BURORORO—cab driving away

- 46.4 **FX: GURI**—putting his dowsing ring on
- 46.6 **FX: CHARIIIN**—the dowsing pendulum making a ringing sound
- 47.2 **FX/balloon: KASA**—rustling leaves
- 47.3 **FX/balloons: KARI GARIRI**—sound of nails scratching then digging into outside wall
- 48.1 **FX: BAN**—hand slamming into window
- 48.2 **FX: BAN BAN BAN BAN**—palm hammering on window
- 49.1 **FX: BAN BAN BAN BAN BAN**—more hammering
- 49.2 **FX: BASHAAAN**—sound of breaking glass
- 49.3 **FX: BA**—hand grabbing ledge
- 49.4 **FX: ZURI**—body lifting up
- 49.5 **FX: ZUZUZU**—body slowly climbing in
- 50.1 **FX: DOSA**—sound of body landing in room
- 50.2 **FX: ZUZU**—body dragging itself on floor
- 50.3 **FX: DO**—back bumping into wall
- 51.1 **FX: DAAAAAN**—sound of a shotgun firing
- 51.3 Aosagi's remark is so bizarre by American standards it might almost seem a mistake—but that's what she said. Very few Japanese own actual firearms (if they do, it would be a shotgun or rifle for hunting, as portrayed here—private ownership of handguns is, practically speaking, forbidden) and even if they did, they would be unlikely to think of them as home-defense weapons. Very roughly, Japan has one one-hundredth the gun death rate of the U.S.; should certain crimes portrayed in this manga seem shocking, it is worth bearing in mind that Japan in real life is a considerably less violent and more law-abiding society than our own.
- 51.5 **FX: KIII**—door creaking
- 54.1 **FX: PA PA**—lights coming on
- 56.1 **FX: SU**—Karatsu stepping forward
- 58.1.1 **FX/white: BIKUN BIKUN**—body starting to twitch
- 58.1.2 **FX/black: GUGU**—body starting to rise
- 58.2 **FX: ZU ZU**—body starting to stand
- 59.2 **FX: BAKOON**—blam
- 59.3 **FX: GIRO**—glare
- 59.4.1 **FX/white: BETA BETA**—sound of bare feet walking
- 59.4.2 **FX/black: GASHA**—reloading sound
- 60-61.1 **FX: BA**—sound of Yuki's corpse grabbing her father
- 62.2 **FX: HA**—coming out of trance
- 62.4.1 **FX/small: PORO**—parts falling off of face
- 62.4.2 **FX: GEBOBOBO**—vomiting blood
- 62.5 **FX: BACHA BETA**—body falling onto Yamakawa's face
- 62.6.1 **FX/white: BECHA**—loud bloody splash
- 62.6.2 **FX/black: DO**—an organ hitting floor

- 63.1 FX: DOCHA—body falling in a wet thud
- 63.2 FX/balloons: GEHO GEHO—coughing
- 64.4 FX/balloons: GOHO GEHO—coughing up smoke
- 65.1 FX: PAKU PAKU—puppet's mouth moving
- 65.2 FX: PURU PURU—small trembling
- 65.6 FX: ZU—picking up ticket
- 66.3 FX: GATA GOTO GATAN—sound of a older car's suspension
- 66.4.1 FX/white: PASUN PUSUN PAN—sound of an old car's engine
- 66.4.2 FX/black: GATA GOTO KISHI—more old suspension noise
- 67.1 FX: GATA GATAN GOTO GAKON—old car sounds
- 67.2 FX: GOTO GOTO GATAN—more old car sounds
- 68.3 FX: GOTO GATA—still some more
- 68.1 FX: GAKO GAKO—old car noises
- 68.2 FX/balloon: KIKII—sound of brakes
- 68.3 FX: PINPOO-ON—doorbell sound
69. 1 Tono Monogatari, or "Tales of Tono" (the first "o" in "Tono" is pronounced long, and you will thus sometimes see it spelled in English as Tono or Tōno) is a classic collection of Japanese folklore, first published in 1910 or 1912 (reports vary). Kunio Yanagita, touring Japan as a government agricultural and trade inspector, became interested in the traditional stories he would hear while visiting various localities. Aozasa Village is associated with the modern city of Tono in Iwate Prefecture, and, like the Aokigahara Forest featured in "Less Than Happy," is a real place. You can see images of the Dendara Field where this chapter opens at http://www.sukima.com/12_touhoku00_04/02dendara.htm Note that the original version of the quote on this page goes into much greater detail, for example, Yanagita remarked that Aozasa Village's Dendara Field was also used by the neighboring locales Kamisato, Ashiraga, and Ishida.
- 69.2 FX: PATAMU—sound of a book closing.
- 69.3 The mountain story to which he refers is that of Uba Sute Yama, literally "Elder Cast Off Mountain." There is a similar story in Japanese folklore called *The Ballad of Narayama*, which would seem to refer to a different mountain.
- 70.1 FX: MIIHIN MIN MIN MIIHIN MIN MIN—sound of cicadas.
- 70.4 FX: DOSUN—thud
- 74.2 FX: KUN KUKUN—sound of the pendulum tugging
- 74.3 He literally did say "Bingo" in the original Japanese. Do they play it there, or just use the expression? When was the last time you saw someone play bingo in a manga?
- 75.3 Such an altar would ordinarily contain ritual objects used in daily Buddhist worship, including a symbolic offering of food—hence Makino's theory about the rat. An excellent image of how a home altar such as this might be arranged

ordinarily in the Jodo Shinshu sect (there are many) of Buddhism can be seen at: http://shinmission_ag.tripod.com/d36.html

- 76.1 **FX: GAKON**—altar door forced open
- 77.6 **FX: PITA**—sound of fingertips touching corpse
- 79.4 **FX: GACHA**—sound of door opening
- 81.4 Originally Karatsu compared it to a Japanese TV show called *Otakara Kantadan*, "Treasure Appraisers," but its premise is very similar to PBS's *Antiques Roadshow*, so the editor just plugged that in.
- 83.6 **FX: GUI**—putting on ring
- 83.7 **FX: CHARIIIN**—the pendulum chain ringing as he drops the weighted end
- 85.1 **FX: HYUUUU**—sound of wind
- 85.5 **FX: PECHI PECHI**—tapping the sign
- 86.5 **FX/balloon: GIKU**—gulp sound effect
- 86.6 **FX/balloon: KUI KUI**—sounds of fingers pointing down
- 87.1 **FX: GATA GATA GATA**—sound of the car rattling
- 87.2 **FX: GOGOGOGOGOGO**—sound of the car on the highway
- 88.4 **FX: GARARAN**—sound of trash being moved around
- 89.3 **FX: KUN**—arm suddenly swinging over to point
- 89.4 **FX/small: GASA DOSA**—sound of rustling bushes followed by a thud

- 90.1 **FX: DODO**—running sound
- 90.2 **FX: BURORORO**—truck starting to drive off
- 90.3 **FX/balloon: ZA**—stepping onto the road
- 91.1 **FX: BAN**—sound of fist hitting windshield
- 91.2 **FX: PARA PARA**—sound of glass shards falling
- 92.1 **FX: GWOOO**—speeding down highway
- 93.1 **FX: KOAAAA**—sound of a crow
- 93.2 **FX/balloon: KOAAA**—more cawing
- 94.2-3 8000 yen a month is dirt cheap, even for such basic accommodations, but oddly enough a sixty-year-old apartment building might be more easily thought "ancient" in Tokyo than in many younger American cities. By contrast, in the editor's neighborhood in Portland (the oh-so-trendy NW 23rd) there are a dozen or more apartment buildings dating from the 1920s and 1930s—including the Irving, where Gus Van Sant shot *Drugstore Cowboy*, as the plaque outside will be glad to tell you. Makino's mention that the place is sixty years old implies the apartment was built during the Second World War (this story first appeared in the Japanese magazine *Psycho Ace*—a spinoff of *Shonen Ace* named, naturally, for its hit manga *MPD Psycho*—in late 2000) and was therefore one of the relatively few to survive that era. However, in Tokyo, even a thirty-year-old building might be thought ripe for redevelopment. Japan's construction sector is much larger

than America's relative to the country's size, with political clout that often leads both to things getting built for which there is no need (shorelines filled with those caltrop-like breakwaters you see in anime, highways to nowhere) and to things getting torn down without good reason (i.e., "old" buildings). It's only the editor's opinion, but this may be one of the reasons why Tokyo, surely one of the greatest cities of the world, is generally lacking in great or even attractive architecture. Why bother, when it's just going to get bulldozed in another generation? Mamoru Oshii touched on this theme in his films *Pallador 1* and *Jin-Roh*.

- 95.3 The sign says "Quiet in the hallway!"
- 96.4 FX: PITA—fingertips touching body
- 98.3 FX: KIII—breaking door
- 98.6 FX: GACHARI—sound of altar door being locked
- 100.1 FX: NUKU—standing up
- 101.1 FX: MYAA MYAA—sound of gulls
- 101.2 Note the bag marked "Kodokawa"—the original publishers of *The Kurosagi Corpse Delivery Service*.
- 103.3 FX/balloon: ZA—sound of sandals in gravel
- 104.2 FX: ATA FUTA—panicked sound
- 105.4 FX: KUN KUN—sound of pendulum tugging
- 105.7 FX: ZA—footstep
- 113.4 FX: SHAKIN—sound of scissors closing

- 116.1 FX/balloons: GAKI GAKI BAKI—pry bar hitting car trunk
- 117.2 FX: BAKAN—trunk breaking open
- 120.2 FX: MUGYU—sound of the others squeezing in close
- 120.4 Saburo is a character from Machiko Hasegawa's manga of everyday life, *Sazae-San*, which ran from 1946 to 1974, and has been a regular anime show since 1989. It's one of the few manga of which it can probably be said that every Japanese person has heard of it—everyone, that is, except Makino.
- 121.1 FX: GIKU—gulp
- 121.2 FX: BATAN—quickly closed trunk
- 124.2 FX: SUU—sound of gauze pressed on body
- 124.4 FX: GACHA—door opening
- 125.5 FX/balloon: KACHA—camera shutter
- 127.1 FX/small: KOKI—neck crack
- 129.1 FX: GACHA—opening door
- 129.3 FX: BATAM—closing door
- 130.4 FX: GATA—starting to get up out of chair
- 132.3 FX: PAN PAN—hitting sheet of paper
- 132.4 FX: PORI PORI—scratching head
- 135.5 FX/balloon: PAPAAN—honking horn
- 138.3 FX: BAKAN—striking locker door
- 139.1 FX/balloon: KACHA—door opening
- 139.2 FX: GO—foot bumping severed head

- 140.1 FX: GAPA—sound of a freezer being opened
- 140.3 FX/balloons: GAKI GAN GAKIN—sound of something hitting doorknob
- 140.4 FX/balloon: KACHARI—sound of door unlatching
- 141.1 FX: KIII—door creaking open
- 141.5 FX: JIII—sound of opening zipper
- 146.1.1 FX/white: BIKU BIKU—body starting to convulse
- 146.1.2 FX/black: GABA—eyes popping open
- 146.3 FX: GATA GATA KATA GATA—headless body starting to shake
- 147.1 FX: GASHI—headless body grabbing Tsutsui
- 147.2 FX: GYUUU—arms squeezing Tsutsui
- 147.3 FX: BATAN—headless body falling and hitting ground
- 147.4 FX: HETA—Tsutsui slumping down to the ground
- 147.5 FX/balloons: PAKU PAKU—sound of flapping mouths
- 148.1.1 FX/balloon: PAKU PAKURI—sound of flapping mouths
- 148.1.2 FX/balloon: PAKU PAKU—sound of flapping mouths
- 148.2.1 FX/balloon: PAKU—sound of flapping mouths
- 148.2.2 FX/balloon: PAKU PAKU—sound of flapping mouths
- 148.3.1 FX/white: KPFU—sound of a refrigerator door popping open
- 148.3.2 FX/Black: WASA WASA WASA—arms inside plastic backs reaching out
- 149.1.1 FX/black: YORO—stagger
- 149.1.2 FX/white: PATA—sound of a footstep on bare tile
- 150-151.1 FX: BA—corpse suddenly lashing out
- 152.3 FX: DO—body crumpling into Tsutsui's lap
- 152.4 FX: KAKUN—hand suddenly stopping movement
- 152.5 FX: PITA—flapping mouth suddenly going silent
- 153.1 FX: SHIN—sound of silence
- 154.1 FX: KASHU—sound of beer can opening
- 154.3 FX: ZAZAAAAAN—crashing waves
- 155.3 FX: ZAAAN ZAZAAAN—sound of distant waves
- 158.2 FX: ZU ZUU—noodle-slurping noises
- 159.6.1 FX: SUKU—Karatsu standing up
- 159.6.2 FX/balloons: KOKI KOKI—cracking back
- 160.2 FX: CHAPOON—splash of a pebble hitting water
- 160.3 FX: YURAI—sound of a body floating in water
- 161.1 FX: DOCHA—wet thud
- 161.2 FX: ZA—sound of Karatsu kneeling in gravel
- 162.2 FX: SU—taking hands off body
- 165.1 FX/balloon: KACHA—hanging up phone

- 167.1 FX/balloons: HAA HAA HAA—**
panting
- 167.3 FX/balloons: PAKU PAKU—**
sound of flapping mouth. Somewhat
suspiciously, perhaps, neither Yata
nor the puppet are seen to be
breathing hard in this panel. Recently,
when the editor was getting a new
car insurance policy, he got to the
point in the interview with the agent
where they ask for your profession.
When he said, "editor," the agent
noted cheerfully that this seemed to
drop my premium considerably. It's
a good thing I didn't mention the
"manga" part.
- 168.1 FX: PARA PARA—flipping**
through book
- 168.1** The editor is himself a Virgo male
with blood type O, so he will certainly
take this under advisement.
- 169.2 FX: GURUN—sound of world**
spinning
- 169.3 FX: DO GA DOGA—sound of**
Yata falling down steps
- 170.1** 119, rather than 911, is the
emergency number for fire and
ambulance in Japan, as well
as Taiwan and South Korea
(although unlike the U.S., Japan
has a separate number for
emergency calls to the police—
namely, 110).
- 170.2 FX/balloon: PIPEPE PEEPU**
PIPAPAPA—cell ringing
- 170.3 FX/balloon: PIPA—answering**
phone
- 171.3 FX: PATA—sound of a book**
closing
- 172.5 FX: KACHA—opening car door**
- 173.3 FX: GORORON GORORO—**
sky rumbling
- 173.5 FX: SU—raising arm**
- 173.6 FX/balloon: JIII—zipper closing**
- 173.7 FX: PARA—flipping through book**
- 174.1 FX: KARI KARI KARI KYUD-
WOOOON—air crackling then a**
loud lightning strike
- 174.2 FX: DOGOGOGOGOGOG—loud**
rumbling sound
- 175.3 FX/balloon: PIPAAPI PIPA-
PAPIPA PIIPIPA—cell ringing**
- 175.4 FX: PII PA PII PA PI PIPORA—**
cell continuing to ring
- 175.5 FX/balloon: PIPA—answering cell**
- 176.5 FX/balloon: TSUU TSUU**
TSUU—disconnect tone
- 176.6 FX: BA BA—looking around**
quickly
- 176.7 FX/balloons: POTSU POTSU**
POTSU—raindrops
- 177.1 FX: ZAAAAA—pouring rain**
- 178.1 FX: MOGU MOGU—eating**
sounds
- 179.3 FX/balloons: PIFI PIFI—**
an e-mail notice beep from cell
- 179.4 FX/balloon: PI—button press**
sound
- 180.2 FX/balloon: KACHI—putting**
cable into cell
- 180.3 FX: PA PA—file opening on**
computer
- 181.3 FX/balloon: KACHI—mouse click**
- 183.1 FX: PEE PAPI PIPAPAPIPU**
PIPA—cell ringing

- 184.4 FX: TON—putting book down
- 184.5 FX: PARA PARA—flipping through pages
- 185.1.1 FX: PATAN—flipping page
- 185.1.2 FX: PATAN—page sections being flipped over
- 185.4 FX/balloon: KATA KATATA—clicking way on keyboard
- 187.1 FX: DOSA—dropping body bag
- 187.4 FX/balloon: PIPAPA PIPAPU-PAPA PIPAPI—cell ringing
- 189.3 FX: JIWA—water level rising
- 189.4 FX: GOGOGOGOGO—distant rumbling of rushing water
- 189.5 FX: GOGOGOGOGO—getting louder
- 190-191.1 FX: DWOOGOGO—rushing wall of water
- 192.1 FX: GOBAAAAA—water rushing by
- 192.2 FX: GOGOGO—rushing water sound
- 192.4 FX: GOGOGOGOGO—rushing water
- 193.3 FX/balloon: PIKU—hand twitching
- 193.5 FX: GOGOGOGO—rushing water
- 194.1 FX: ZAZAAAN—rushing river water being kicked up
- 194.2 FX: BASHA BASHA BASHA—sound of splashing
- 194.3 FX: ZABABABA—sound of Karatsu pulling his body out of the water
- 195.2.1 FX: KWOOOO—sound of a plane flying overhead
- 195.2.2 FX/balloon: KIRA—glint of light in the air
- 195.3 FX: HIIIIII—sound of something falling
- 195.4 FX: HEEEEEEEE—getting louder
- 196.1 FX: PAKIII—sound of a bolt falling through glasses at terminal velocity into eye socket
- 197.2 FX: ZABO—book falling into water

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